



QUARTERLY NEWS- LETTER

An Important Letter in the Career of Frank Norris

A Bibliographical Checklist of Wesley B. Tanner, *Printer*

PART I

Elected to Membership

Serendipity

Library Notes

Gifts & Acquisitions

Volume LV, Number 3, Summer 1990

Founded in 1912, The Book Club of California is a non-profit organization of book lovers and collectors who have a special interest in Pacific Coast history, literature, and fine printing. Its chief aims are to further the interests of book collectors and to promote an understanding and appreciation of fine books.

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An Important Letter in the Career of Frank Norris

JOSEPH R. McELRATH, JR. & SAL NOTO

It has been noted by Franklin Walker, Oscar Lewis, and others describing Frank Norris's literary apprenticeship, success of the kind he desired upon the completion of university studies in 1895 was long in coming to him.

His illustrated local-color essays sent from South Africa to the San Francisco *Chronicle* appeared in early 1896, but they created no great sensation. The publication of one in *Harper's Weekly* promised some national visibility; but he was not summoned to the publishing centers of the eastern seaboard to further display his reportorial skills. Instead, by April 1896 he had become a staff writer for the San Francisco weekly *The Wave*; and, as editor John O'Hara Cosgrave termed it when interviewed by Franklin Walker, the position of "editorial assistant" was also his. While continuing to work on the manuscripts of *Vandover and the Brute* and *McTeague*, possibly tinkering with what would become *Blix*, and writing-up material that would eventually find its way into his other novels, Norris produced well over one hundred fifty pieces of fiction and articles of various kinds. But, by late 1897, *McTeague* had not found a publisher; and Norris felt that he was in a literary cul-de-sac. His sense of underachievement was later recorded in the autobiographical *Blix*; his anger over the fact that Gelett Burgess was finding success in Boston, while he remained a writer for a small, west-coast weekly, was documented in a memoir that Bruce Porter wrote for Franklin Walker some thirty years later.

By late 1898, however, the long stall was over. Norris began the year by playing what proved a trump card, turning to the composition of the Stevensonian adventure romance, *Moran of the Lady Letty*,

which was serialized in *The Wave*. The installments were received in New York City at the offices of S.S. McClure and, most likely, any other publishers who might choose to reprint or syndicate his sensational "Story of Adventure off the California Coast." The McClure syndicate thus became interested in Norris. He was finally called to New York, and his career as a professional novelist was at last launched. *Moran* was serialized twice more and published as a book in September 1898. *McTeague* and *Blix* soon followed in 1899, and *A Man's Woman* appeared in early 1900.

This story with a happy ending is deservedly well known for a simple reason: the call from John S. Phillips of the McClure syndicate and *McClure's Magazine* in mid-February 1898 was the pivotal event in Norris's career. On his way to Mardi Gras in New Orleans and visiting his fiancée-to-be in St. Louis, he received the long-desired acknowledgment of his talent. Until now, the occasion was contemporaneously documented only in the letter from Norris to Eleanor Davenport, dated 12 February 1898 (Jesse S. Crisler, ed., *Frank Norris: Collected Letters*, San Francisco: The Book Club of California, 1986, p. 45; letter no. 13). Norris wrote, "Also by the way I have some rather good news from the McClure syndicate." As will be seen below, that good news was an arrangement previously suggested by Phillips, and one that he put into writing on 11 February. The offer of a position, we now know, arrived in St. Louis on 14 February 1898, and Norris responded immediately. Commemorating this turning point in Norris's life, then, is his newly recovered reply printed here, for the first time.

The letter is in the collection of Book Club member Sal Noto and is the one hundred twenty-fifth to be located, according to the count in *Collected Letters*. A photocopy is available in the "Frank Norris Collection" that James D. Hart has assembled at The Bancroft Library. The letter is in black ink on the recto of one leaf of the printed stationery of the Planter's Hotel, St. Louis, and is dated "Mond. Feb. 14." in Norris's hand; "8" is added in another hand and lighter black ink following the "189" of the letterhead. An "X" has been drawn in the second ink through lines 3-6 of the text, appar-

ently indicating the letter's receipt by Phillips. Here follows a verbatim transcription, with no punctuation added. Normalized only are the indented salutation and one-line closing of the original.

Mr. John S. Phillips
Dear Sir.

Yours of Feb 11th received today. I shall most certainly take advantage of your offer to write for your syndicate and for the magazine at the salary we spoke of (fifty dollars per month) I am quite sure that I could make myself sufficiently useful to you to justify an increase of the amount after a short time. The transportation you were so good as to provide you can send to me at this address. I shall leave St. Louis then in about a week from today, if I receive the transportation within that time

Very truly yrs.
Frank Norris

Barbara Jane Land



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Wesley B. Tanner, *Printer*

A BIBLIOGRAPHICAL CHECKLIST

PART ONE

GLENN E. HUMPHREYS AND
MARTHA E. WHITTAKER

Fine printing has a long tradition in the San Francisco Bay Area and Wesley B. Tanner carries on that tradition at his Press in Berkeley, producing books that have been selected for local and national awards. Between 1970 and 1989 he designed or printed more than one hundred books, many with distinctive and unusual typographical features. This checklist conveys the scope of his printing.

To develop an appropriate format for describing Tanner's books, we began by looking at his first book, *Cancrum Oris*, reproduced from handwritten and typewritten copy and printed by offset in 1970, and proceeded in somewhat chronological order to his most recent book, *Ars Poetica*, handset and printed by letterpress in 1989. By maintaining this sequence for the descriptions and identifying the elements of each book, such as type, paper, and title page design, we show the relationships among the books and the practices of the Press; for example, the descriptions make clear Tanner's preference for Wookey Hole mould-made paper and the abandonment of offset printing at the Press. Evolution in Tanner's typographic design can be appreciated by comparing descriptions of books from different decades, especially books reprinted at the Press, such as *The Ideal Book*, printed in 1972 and again in 1982. By consulting the checklist the reader can not only identify the books of the Press, but also understand something of the history of the Press and how the books were designed and printed.

Our work began early this year, but a checklist of Tanner's books was first begun by Rhona Klein, now Humanities Bibliographer at San Francisco State University, while she was a student at the University of California, Berkeley. Although her descriptions focused on elements not considered here, we benefitted from seeing another bibliographer's point of view and wish to acknowledge her work. Our appreciation goes to the staff of The Bancroft Library and Doe Library at the University of California, Berkeley; the staff of the Special Collections Department at the San Francisco Public

Library; D. Steven Corey of the Special Collections Department at the University of San Francisco, who also allowed us to examine his personal collection; and Wesley Tanner, who provided us with copies of the books from his archive and answered our numerous questions. We particularly wish to thank Professor Robert D. Harlan and Peter E. Hanff for bibliographical advice. We alone, however, are responsible for any errors in the checklist.

Notes about the descriptions: The entries in the checklist, limited to books, pamphlets, and portfolios entirely designed or printed by Wesley B. Tanner, were written after examining copies of the publications in the collections mentioned earlier. The entries are arranged chronologically in two sections: 1) descriptions of items designed or designed and printed by Tanner and 2) descriptions of items printed by Tanner but designed and published by others.

Each entry begins with a transcription of the title page. To accommodate the significant number of title pages with ornamental, decorative, or open types, we have identified these types by name in the transcription. The term calligraphy is used to describe all handwritten material. Large-and-small capitals and swash letters are not distinguished from other letters on the title pages.

Size of the tallest copy examined is provided. The total number of pages, regardless of pagination, is given. Blank wrap-arounds in single-signature books are included in the pagination statement.

The number, color, and method of producing the illustrations are noted. Illustrations on the title page are described in the transcription of the title page. Decoration in the text, such as an initial letter, is included if it is printed in color. The type and paper used in each book are listed. Much of the information about the illustrations, type, and paper was provided by the printer. A brief binding statement, noting the binding material and general design, is included. Single-signature books are described as center-sewn if the covers and signatures are sewn with thread, and as wire saddle-stitched if bound with staples.

The total number of copies in the edition is given. Distinctions between regular copies and special copies are enumerated.

Finally, the note paragraph contains statements of responsibility for printing if by someone other than Tanner or if by some process other than letterpress; unusual features are noted. Awards received by the Press are mentioned at the end of relevant notes.

1970

1. *Wesley B. Tanner. Cancrum Oris.*

[title page in calligraphy printed in black] | CANCRUM ORIS | WESLEY | TANNER | ĀRIF | BERKELEY | 1970

24.1 x 16.2 cm. 8 pages.

Three offset illustrations printed in black. Type: reproduced from handwritten and typewritten copy. Bound in terracotta paper wrappers, center-sewn; offset illustration in white on front cover.

60 copies printed in November 1970, including special copies with the following differences: 1) roman numeral XXX in gold on front cover; 2) numbered and signed by WBT. [The number of special presentation copies is unrecorded.]

Note: printed by offset by WBT. European-style cross on "7" in "1970" on title page.

1971

2. *Scott Cohen. Actual Size.*

ACTUAL SIZE | Scott Cohen | ĀRIF | BERKELEY | 1971

13.7 x 10.5 cm. 16 pages.

Type: reproduced from typewritten copy. Paper: Radar Bond. Bound in red paper wrappers, wire saddle-stitched; title and offset illustration in black and rules in white on front cover.

150 copies printed in January 1971.

Note: printed by offset by WBT. European-style cross on "7" in "1971" on title page drawn by hand on typescript master. Cover measures 18 x 13.3 cm; rules at head, foot, and fore-edge of front cover indicate actual size of leaves.

3. *H.D. 2 Poems.*

2 POEMS BY H.D. | with illuminations by WESLEY TANNER | Berkeley — 1971 — ĀRIF

23.5 x 15.2 cm. 16 pages.

Five lithographed illustrations by WBT printed in colors, including three double-page illustrations on non-conjugate leaves. Type: Palatino. Paper: Curtis Colophon. Bound in yellow paper wrappers, center-sewn; author in black printed over lithographed illustration in colors on front cover.

226 copies printed in February, including 26 special copies with the following differences: 1) bound in white paper over boards with gray cloth spine, special lithographed illustration in colors on front cover and regular

cover illustration bound in; 2) lettered and signed by WBT.

Note: text printed by Grabhorn-Hoyem over lithographed illustrations, which were printed by WBT.

4. *Jack Spicer. The Red Wheelbarrow.*

[blue] *The Red Wheelbarrow* | *Jack Spicer* | *Ārif* | 1971

14.1 x 14 cm. 28 pages.

Fly-title, titles of poems, type orns, and colophon printed in blue. Type: Caslon and Garamond. Paper: Curtis Colophon. Bound in cream paper wrappers, center-sewn; author and title in black and illustration by WBT reproduced from a photoengraving and a linoleum block printed in black and terracotta on front cover; illustration reproduced from a photoengraving printed in black on rear cover.

500 copies printed in June 1971, including 25 special copies with the following differences: 1) two hand-colored illustrations by WBT from photoengravings printed on a pair of conjugate leaves bound in to face the title page and follow the colophon; 2) bound in blue paper wrappers with title in blue on front cover; 3) numbered.

Note: printed by WBT at the Cranium Press.

5. *Joanne Kyger. Desecheo Notebook.*

[orange] *Desecheo Notebook* | *Joanne Kyger* | [orange] *ĀRIF PRESS BERKELET* 1971

18.5 x 12.1 cm. 44 pages.

Offset illustration printed in black as frontispiece. Type: Deepdene Italic



No. 1



No. 2



No. 3

The three pressmarks used at the Press. Numbers 1 and 2 were based on fifteenth-century pressmarks. The motto "Vide Cor Tuum" is a quotation from Dante: "Behold thy heart." Number 3 was based on the fifteenth-century pressmark of Jacob Thanner, and was drawn by Stephen Harvard.

and Aldus. Paper: Nekoosa. Bound in white paper wrappers, center-sewn; title and author in blue on front cover, offset illustration in colors running across front and rear covers; poem in blue on rear cover.

500 copies printed in August 1971, including 26 special copies with the following differences: 1) bound in maroon paper over boards with red cloth spine, title stamped in gold on spine; 2) lettered and signed by author.

Note: printed by offset by WBT.

6. *Lawrence Ferlinghetti. Love Is No Stone on the Moon.*

[title in calligraphy printed in black] LOVE is | no stone | on the moon |
[offset illustration in black] | lawrence ferlinghetti June 1971 | —automatic poem—

19.4 x 12.6 cm. 16 pages.

One offset illustration printed in black; all illustrations by Lawrence Ferlinghetti. Type: reproduced from handwritten copy. Bound in blue paper wrappers, wire saddle-stitched; title, author, and illustration in blue on front cover; press name and type orn in blue on rear cover.

1,000 copies.

Note: printed offset by WBT from handwritten copy which was written on typeset, upside down text pages from a commercially produced book. WBT considered adopting the type orn on the rear cover as his printer's device, but never did.

1972

7. *Wesley B. Tanner. Hymn to the Sun.*

[within three frames: outer frame of ornamental rules in black, middle frame of ornamental rules in red, inner frame of ornamental rules and type orns in red] HYMN | TO THE | SUN | WESLEY TANNER | ĀRIF | PRESS |
[red] 19 [black] BERKELEY [red] 72
[two ornamental rules extend from foot of inner frame up alongside "BERKELEY," "PRESS," and "ARIF."]

18.4 x 11.4 cm. 8 pages.

Type: Garamond. Paper: Wookey Hole mould-made. Bound in blue paper wrappers, center-sewn; title and author in black and ornamental rules in red on white paper label on front cover.

200 copies printed in October 1972, including three special copies with the following differences: 1) frames and rules on title page as described above, but A | SONG | FOR CAROL | ON HER | BIRTHDAY | 1972 | [red] WT substituted for title; 2) bound as described above, but in maroon paper wrappers; 3) October 12th printed on the recto of the last leaf.

8. T. J. Cobden-Sanderson. *The Ideal Book*.

T.J. COBDEN-SANDERSON | THE IDEAL BOOK | OR | BOOK BEAUTIFUL | *A Tract on Calligraphy, Printing & Illustration and on The Book Beautiful as a Whole* | [watermark of the Doves Press in red] | ĀRIF PRESS | BERKELEY | 1972

17.9 x 12.7 cm. 20 pages.

Four-line initial printed in red. Printer's device no. 1 in red. Type: Granjon and Garamond. Paper: Wookey Hole mould-made. Bound in tan paper wrappers, center-sewn; title and author in red and photoengraved illustration by Sarah Zelmanovic in blue on front cover.

500 copies printed in October 1972, including 150 special copies with the following difference: bound in tan paper over boards with cloth spine; design of photoengraved reproductions of Doves Press watermark in brown and type orns in two shades of blue on front and rear covers; title in blue on tan paper label on spine. [Most of the 150 special copies have not yet been bound; binding paper only seen.]

9. H. D. Temple of the Sun.

TEMPLE OF THE SUN | By | H.D. | [printer's device no. 1 in green] | ĀRIF PRESS | CHRISTMAS | 1972

18 x 12 cm. 28 pages.

Photoengraving of an illustration by Robert Baldock printed in green and black as frontispiece. Type: Bembo. Paper: Wookey Hole mould-made. Bound in gray paper wrappers, center-sewn; title in black and author in green on front cover.

125 copies.

Note: not offered for sale.

1973

10. Jack Spicer. *The Red Wheelbarrow*.

[blue] The Red Wheelbarrow | Jack Spicer | Ārif | Berkeley | 1973

13.8 x 13.8 cm. 28 pages.

Photoengraving of an illustration by WBT printed in black as frontispiece. Type: Caslon. Paper: Curtis Colophon. Bound in cream paper wrappers, center-sewn; author and title in black, and illustration by WBT reproduced from a photoengraving and linoleum blocks printed in colors on front cover; printer's device no. 1 in red on rear cover.

1,000 copies printed in January 1973.

Note: "The second edition, entirely reset with a slight change in the design." Also appears without the first and last blank leaves.

11. *Michael McClure. The Book of Joanna.*

THE BOOK OF | [brown] JOANNA | [type orns] | Michael M[superscript]cClure | Sand Dollar: Berkeley | 1973

20.4 x 12.1 cm. 24 pages.

Titles of poems printed in brown. Type: Granjon and Centaur. Paper: Mohawk Superfine. Bound in cream paper wrappers, center-sewn; title and author in blue within two frames in brown, an inner frame of rules and an outer frame of rules and type orns, on front cover.

400 copies printed in spring 1973, including 50 special copies with the following differences: 1) printed on Wookey Hole mould-made paper; 2) bound as described above, but in white paper wrappers; 3) additional poem laid in, poem within frame used on front cover but frame printed in purple with publisher printed in purple below the frame; 4) numbered and signed by author.

Note: series title: Sand Dollar/9.

12. *Peter Goben. Journey through the Light.*

[within bisected frame of type orns in green; upper section:] JOURNEY | THROUGH | THE LIGHT | [swelled rule] | Peter Goben | [lower section:] Koheleth Publishing Company | San Francisco: California: 1973

22.7 x 15.1 cm. 56 pages.

Type: Aldus and Palatino. Paper: Simpson Lee 100% Recycled Text. Bound in blue-green paper wrappers; title and author in black and type orns in green on front cover; title and author in black on spine.

500 copies.

13. *Andrei Codrescu. & Grammar & Money.*

[red] & [green] grammar | [red] & [green] money | Andrei Codrescu | *Arif Press Berkeley* 1973

12.4 x 15.5 cm. 24 pages.

Type: Bembo. Paper: Curtis Rag. Bound in light-green paper wrappers; title in red and green, and author in black within frame formed by the words "& grammar & money" in black on front cover; title and author in black on spine; printer's device no. 1 in green on rear cover.

350 copies printed in April 1973, including 26 special copies with the following difference: lettered and signed by author.

Colophon in black and red.

14. *Pete Winslow. A Daisy in the Memory of a Shark.*

A DAISY IN THE MEMORY | OF A SHARK | Poems by | Pete Winslow | 1970-71 | [publisher's device] | The Pocket Poets Series Number 31 | CITY

LIGHTS BOOKS | SAN FRANCISCO: 1973

15.8 x 12.1 cm. 56 pages.

Type: Granjon and Garamond. Paper: Simpson Lee 100% Recycled Text. Perfect-bound in white coated paper wrappers; half-tone letterpress illustration printed in black over title in green, author in reversed lettering, with letters formed by illustration on front cover; title and author in black on spine; publisher's device in green and title, blurb, series title, and price in black on rear cover.

2,000 copies.

Note: series title: The Pocket Poet Series Number 31.

15. *Michael Palmer. C's Songs.*

[green] C's Songs | *Michael Palmer* | [publisher's device in yellow] | [green rules forming a box] [black] Sand Dollar | 1973

20.3 x 12 cm. 24 pages.

Type: Optima. Paper: Simpson Lee 100% Recycled Text. Bound in green paper wrappers, center-sewn; title and author in black within typographic design of letter "c"s in green on front cover.

376 copies printed in summer 1973, including 26 special copies with the following differences: 1) printed on Wookey Hole mould-made paper; 2) bound in unprinted green paper wrappers, center-sewn, blue-green dust jacket with same typography as wrappers described above; 3) signed by author.

Note: titles of poems, small boxes formed by rules in some headlines, and series title printed in green. Series title: Sand Dollar/10.

16. *René Char. The Dog Of Hearts.*

The Dog of Hearts | *René Char* | Le Chien de Cœur | [swelled rule] | TRANSLATED BY PAUL MANN | [type orns in black] | GREEN HORSE ONE | SANTA CRUZ

21.7 x 13.9 cm. 36 pages.

Type: Bembo. Paper: Tweedweave. Bound in gold-brown paper wrappers; title, author, and type orns in black within frame of type orns in black on front cover; title and author in black on spine; publisher in black on rear cover.

1,000 copies printed in October 1973.

Note: French text on versos facing English text on rectos.

17. *Michael Davidson. Two Views of Pears.*

[Gravure type in blue] Two Views | [Gravure type in blue] Of Pears | [Gravure type] MICHAEL DAVIDSON | [publisher's device in blue] |

Sand Dollar: Berkeley: 1973

20.1 x 12.1 cm. 20 pages.

Type: Hess Bold and Gravure. Paper: Simpson Lee 100% Recycled Text. Bound in gold-brown paper wrappers, center-sewn; title and author in brown within frame of type orns in black on front cover.

376 copies printed in winter 1973, including 26 special copies with the following differences: 1) printed on Wookey Hole mould-made paper; 2) bound in unprinted gold-brown paper wrappers, center-sewn; gold-brown dust jacket with same typography as wrappers described above; 3) signed by author.

Note: series title: Sand Dollar/12.

18. *Michael McClure. Solstice Blossom.*

[red] **Solstice Blossom** | Michael McClure | [printer's device no. 1 in black]
| Arif Press | Winter Solstice: 1973

27.9 x 22.5 cm. 24 pages.

Type: Italian Old Style, Goudy Thirty, and Goudy Text. Paper: Wookey Hole mould-made. Bound in white paper wrappers, center-sewn; half-tone offset illustration by Constance Baxter on front cover.

130 copies printed in winter 1973, including 30 special copies with the following differences: 1) original watercolor illustration by WBT bound in to face title page in each copy; 2) numbered and signed by WBT; 3) offered for sale (the regular copies were not sold).

Note: all copies signed by author.

1974

19. *Michael McClure. Hail Thee Who Play.*

Michael McClure | [four-line title in calligraphy printed in red] HAIL |
THEE | WHO | PLAY | Sand Dollar: Berkeley | 1974

21.5 x 14 cm. 16 pages.

Type: Caslon. Paper: Simpson Lee 100% Recycled Text. Bound in red paper wrappers, center-sewn; title and author in black and short single rule in red within frame of double rules in red on front cover.

700 copies printed in winter 1973-1974, including 100 special copies with the following differences: 1) bound as described above, but in blue paper wrappers; 2) red paper presentation slip from printer and author tucked between cover and signature; 3) not offered for sale.

Note: calligraphy by Georgiana Greenwood. Series title: Sand Dollar/13.

20. *Robert Bly. Point Reyes Poems.*

Point Reyes Poems | [swelled rule] | Robert Bly | MUDRA: HALF MOON

BAY | [Oxford rule] | 1974

22.1 x 13.3 cm. 20 pages.

Type: Baskerville and Bell. Paper: Simpson Lee 100% Recycled Text. Bound in blue paper wrappers, center-sewn; title, author, and half-tone offset illustration in black on front cover; publisher's device and price in black on rear cover.

300 copies printed in January 1974, including 50 special copies with the following differences: 1) printed on Basingwerk paper; 2) price not printed on rear cover; 3) numbered and signed by author.

21. *Bill Berkson. Ants.*

[double-page spread; left page:] [design of black flecks forming the word] ANTS | [right page:] [brown] BILL BERKSON | With Drawings By | GREG IRONS | Arif Press 1974 Berkeley

6.4 x 9.1 cm. 12 pages.

Three photoengraved illustrations in black. Type: Bembo. Paper: Curtis Rag. Book opens vertically; bound in white paper wrappers, center-sewn; title in black on front cover; rear cover entirely in black. Also appears with a blank wrap-around and wire saddle-stitched.

350 copies, including 26 special copies with the following difference: signed by author and artist.

22. *Philip Moddel. Max Helfman: A Biographical Sketch.*

[red] Max Helfman | *A Biographical Sketch* | by | Philip Moddel | Judab L. Magnes Memorial Museum | The Jewish Museum of the West | Berkeley: California

23.5 x 15.5 cm. 92 pages.

Half-tone offset illustration printed in black as frontispiece. Type: Granjon and Bembo. Paper: Mohawk Superfine. Bound in red paper over boards with brown cloth spine; Hebrew letters in brown on front cover; title in black on white label on spine. White paper dust jacket with title and author in red and music score in black on front cover; author in black, title in red and black, and publisher in red on spine; music score and half-tone offset illustration in black and title in red on rear cover; price in black on front flap; blurb and half-tone offset illustration on rear flap.

500 copies.

Note: self-endpapers.

23. *Clayton Stafford. The Swan and the Eagle.*

[within frame of type orns in red] THE SWAN | AND | THE EAGLE | *And Other Poems* | BY | Clayton Stafford | [type orns in red] | Privately

Printed | SAN FRANCISCO | 1974

28.1 x 15.3 cm. 32 pages.

Type: Caslon. Paper: T. H. Saunders mould-made. Bound in gray paper over boards with red cloth spine; design of type orns in two shades of red on front and rear covers; title and author in gold on spine.

150 numbered copies printed in March 1974.

Note: self-endpapers. Signed by author. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

24. *Joanne Kyger. Trip Out and Fall Back.*

[red] TRIP OUT | AND | [red] FALL BACK | *Joanne Elizabeth Kyger* | WITH DRAWINGS BY | GORDON BALDWIN | 1974 | ARIF PRESS: BERKELEY

19.3 x 12.8 cm. 24 pages.

Photoengravings of two illustrations by Gordon Baldwin printed in black. Type: Bembo. Paper: Mohawk Superfine. Bound in cream paper wrappers, wire saddle-stitched. Front cover design: two compartments in black, the upper containing a photoengraved illustration in black and red and the lower containing the title and author in red. Rear cover design: two compartments in black, the upper containing a photoengraved illustration in black, and the lower containing printer's device no. 1 in brown, surrounded by author's and artist's devices in red. Compartments on front and rear covers joined across head and foot of spine. Also appears bound as described above, but center-sewn.

1,000 copies, including 26 special copies with the following differences: 1) bound in cream paper over boards, with same typography as wrappers described above; 2) leaf size 18.7 x 12.5 cm.; 3) signed by author and artist.

25. *Gus Blaisdell. Fractionally Awake Monad.*

FRACTIONALLY | AWAKE MONAD | *by* | GUS BLAISDELL | [type orn] | SAND DOLLAR | BERKELEY | 1974

20.4 x 12.2 cm. 32 pages.

Type: Bembo. Paper: Warren's Olde Style. Bound in brown paper wrappers, center-sewn; title and author in calligraphy in reversed lettering, brown on tan, on front cover.

376 copies printed in spring 1974, including 26 special copies with the following differences: 1) printed on Wookey Hole mould-made paper; 2) bound as described above, but in white paper wrappers and front cover printed in yellow; 3) signed and numbered by author.

Note: calligraphy by Barbara Bash. Series title: Sand Dollar/14.

26. *Joanna McClure. Wolf Eyes.*

[within frame of type orns in gold] Wolf Eyes | [type orns in gold] | Joanna McClure | BEARTHM PRESS | *SAN FRANCISCO* | 1974

20.5 x 12.6 cm. 48 pages.

Type: Italian Old Style, Centaur, and Goudy Thirty. Paper: Warren's Olde Style. Bound in gold-brown paper wrappers; design of type orns in gold and title and author in blue on front cover; title and author in blue on spine; note by author in blue on rear cover.

1,250 copies printed in July 1974, including 26 special copies with the following differences: 1) additional poem tipped in as frontispiece; 2) bound as described above, but with dark orange dust jacket with author, title, and type orns in blue on front cover, title in blue on spine; 3) lettered and signed by author.

27. *Theodore Enslin. The Mornings.*

THE | MORNINGS | [rule] | Theodore Enslin | [publisher's device in blue] | *Berkeley* | SHAMAN DRUM | MCMLXXIV

20 x 10.1 cm. 36 pages.

Type: Bell. Paper: Warren's Olde Style. Bound in blue paper wrappers; title, author, and type orns in blue on front cover; title and author in blue on spine.

500 copies, including 108 special copies with the following differences: 1) bound in paper over boards; 2) signed by author. [The special copies were not issued and the sheets were later destroyed. Information from the printer; special copy not seen.]

28. *Bobbie Louise Hawkins. Fifteen Poems.*

Fifteen | Poems | Bobbie | Louise | Hawkins | [blue] Arif Press | [blue] *Berkeley*/1974

20.2 x 13.4 cm. 36 pages.

Type: Aldus and Palatino. Paper: Wookey Hole mould-made. Japanese-style binding of blue paper wrappers, sewn in blue thread; title and author in black on gray paper label on front cover; title and author in blue on spine.

426 copies, including 26 special copies with the following differences: 1) Japanese-style binding of blue paper over boards, sewn in blue thread, label on front cover with same typography as wrappers described above; 2) signed by author. Also appears in maroon paper over boards.

29. *Alastair Johnston. Self Portrait with Several Beards.*

[double-page spread; left page:] [blue] 1974 | [red] *Arif Press: Berkeley* | [to right of both lines: linoleum block illustration in black] | [right page:]

[blue] SELF PORTRAIT | [red] *with* | [blue] SEVERAL BEARDS | [red] *against* | [blue] THE INVENTION OF TELEVISION | [red] *Alastair Johnston*

11.4 x 16.5 cm. 24 pages.

Type: Caslon. Paper: Simpson Lee 100% Recycled Text. Bound in tan paper wrappers, center-sewn; title and author in light brown on front cover; printer's device no. 1 in dark brown on rear cover.

150 copies printed in November 1974.

Note: illustration by author.

30. *Robert Duncan and Jack Spicer. An Ode and Arcadia.*

[within frame of ornamental rules and frame of type orns] Robert Duncan | [green] An Ode and | [green] Arcadia | Jack Spicer | [type orns in green] | Ark Press: Berkeley | 1974

20.5 x 12.6 cm. 40 pages.

Half-tone letterpress illustration and a photoengraved illustration. Type: Garamond and Caslon. Paper: Nekoosa. Perfect-bound in cream paper wrappers; title and authors in green and two groups of type orns within frames of ornamental rules in brown on front cover; title and authors in green on spine.

1,000 copies.

31. *Arqueles Morales. Peace Has Yet to be Won.*

Peace has yet to be won | Arqueles Morales | *Selected poems from* | *La paz aún no ganada* | *Translated by* | William Greenwood | *Green Horse Two*

20.4 x 12.8 cm. 56 pages.

Type: Bembo, Centaur, and Arrighi. Paper: Nekoosa. Bound in blue paper wrappers; title in English and Spanish, and author printed in black and photoengraving of an illustration by Robert Baldock printed in light blue on front cover; author and English-language title printed in black on spine; publisher printed in black on rear cover.

1,000 copies.

Note: Spanish poems on versos facing English text on rectos.

1975

32. *T. J. Cobden-Sanderson. Credo.*

[within frame of type orns and rules] Credo | THOMAS JAMES | COBDEN-SANDERSON | [type orns] | 1975 | *The Arif Press* | Berkeley • California

24.2 x 15 cm. 16 pages.

Printer's device no. 2 printed in black. Type: Caslon. Paper: Wookey Hole mould-made. Bound in cream paper wrappers, center-sewn. Beige

paper dust jacket; title in black within frame of type orns in red on white paper label on front of jacket.

125 copies printed in January 1975, including two special copies with the following difference: bound in white and purple patterned cloth with title in black on cream paper label on spine.

Note: colophon set around printer's device.

33. *Nacio Jan Brown. Rag Theater.*

[Gravure type in purple] Rag Theater | The 2400 block of Telegraph Avenue | 1969-1973 | Photographs and Notes by | Nacio Jan Brown | Foreword by Thomas Farber | [type orn in purple] | Great Star Press: Berkeley | [Gravure type] 1975

30.4 x 22 cm. 76 pages including two foldout illustrations counted as four pages each in the printed numbering sequence.

Sixty-seven half-tone offset illustrations printed in black. Type: Bembo and Gravure. Paper: text printed on Tweedweave, illustrations printed on Warren's Cameo Dull. Bound in white paper wrappers; title in purple and black, author/photographer and author of foreword in black, type orns in purple, and half-tone offset illustration in black on front cover; title and publisher in black, type orn in purple on spine; half-tone offset illustration in black on rear cover.

3,000 copies, including 300 special copies with the following differences: 1) photograph signed by the photographer and mounted on blank leaf as frontispiece; 2) bound in white paper over boards with white cloth spine, title in purple on front cover, title and publisher in purple on spine, white parchment paper dust jacket; 3) numbered and signed by photographer.

Note: Phelps/Schaeffer Litho-Graphics printed the illustrations by two-pass lithography. Colophon set in the shape of a star. Selected for the Fifty Books of the Year by the A.I.G.A.

34. *e. e. cummings. a poem.*

[*a poem by e. e. cummings*]

Note: an edition of one printed in Bembo type on Curtis Rag paper. One original watercolor illustration by WBT. Bound in marbled paper over boards with red cloth spine. [Information from printer; copy not seen.]

35. *Richard Denner. The Scorpion.*

[ornamental rule] | THE | SCORPION | by | RICHARD DENNER | [photo-engraved illustration in brown on yellow panel] | *The D Press in Berkeley:* 1975 | [ornamental rule]

21.4 x 12.6 cm. 20 pages.

Type: Baskerville and Bell. Paper: Tweedweave. Bound in gray-brown paper wrappers, center-sewn; title and author in blue on front cover; photo-engraved illustration in red running across front and rear covers.

300 copies, including 26 special copies with the following difference: lettered and signed by author. [Information from colophon; special copy not seen.]

36. *Anne Waldman. Sun the Blond Out.*

[within frame of type orns in yellow] Sun | The Blond | Out | *Anne Waldman* |
BERKELEY | THE ARIF PRESS | 1975

27.2 x 20.3 cm. 16 pages.

Type: Caslon. Paper: Utopian. Bound in cream paper wrappers, wire saddle-stitched; title and author in black, design of type orns in blue and ornamental rules in yellow on front cover. Also appears bound as described above, but center-sewn.

900 copies printed in September 1975.

37. [Marcus Craban]. *One Hundred Sixteen Uncommon Books on Food and Drink.*

[within frame of type orns] ONE HUNDRED SIXTEEN | [brown] UN-
COMMON | [brown] BOOKS | ON | [brown] FOOD | [brown] AND
DRINK | [rule] | *From the Distinguished Collection | on Gastronomy of Marcus*
Craban | [rule] | Published at Berkeley by The | Friends of The Bancroft
Library

27.3 x 17.9 cm. 88 pages.

Twenty half-tone offset illustrations printed in black. Type: Baskerville and Bell. Paper: Simpson Lee 100% Recycled Text. Bound in brown paper wrappers; title in brown on front cover and spine.

900 copies.

Note: illustrations printed by Greg Robb at the Saint Heironymous Press. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

38. *Pablo Neruda. The Potter.*

[within a frame of type orns in blue] THE POTTER | *and other poems* |
PABLO NERUDA | *at Christmas* | 1975

20.3 x 12.6 cm. 20 pages.

Three-line initial printed in blue. Type: Garamond, Centaur, and Spectrum. Paper: Curtis Rag. Bound in turquoise cloth with silk-screened designs in colors over boards; title and Oxford rules in black on gray paper label on spine.

6 copies.

Note: not offered for sale.

1976

39. *Leslie Scalapino. O and Other Poems.*

O | *And other poems* | o | Leslie Scalapino | [publisher's device] | BERKELEY | SAND DOLLAR | 1976

20.3 x 12.1 cm. 24 pages.

Type: Baskerville, Bell, and Caslon. Paper: Utopian. Bound in yellow paper wrappers, center-sewn; title in red, illustration printed by offset and linoleum blocks in colors, author in reversed lettering, yellow on blue, on front cover.

376 copies printed in winter 1976, including 26 special copies with the following differences: 1) printed on Basingwerk paper; 2) lettered and signed by author.

Note: series title: Sand Dollar/21. Cover illustration by WBT.

40. *Margaret Anderson. Tents.*

TENTS | [type orn] | Margaret Anderson | *Berkeley* | SAND DOLLAR | MCMLXXVI

9.1 x 6.2 cm. 24 pages.

Type: Baskerville. Paper: Simpson Lee 100% Recycled Text. Bound in tan paper wrappers, wire saddle-stitched; title and author in red on front cover; design of type orns in red on front and rear covers. Also appears bound as described above, but center-sewn.

250 copies printed in spring 1976.

Note: the only "miniature" book of the Press.

41. *Larry Fagin. Seven Poems.*

[row of type orns in green] SEVEN POEMS | *LARRY FAGIN* | [row of type orns in green] | BIG SKY BOOKS | 1976

14.5 x 18.2 cm. 16 pages.

Type: Baskerville, Bell, and Bulmer. Paper: Utopian. Bound in yellow paper wrappers, wire saddle-stitched; title and author in black and type orns in green on front cover. Also appears as described above, but center-sewn.

300 copies, including 26 special copies with the following differences: 1) bound in yellow cloth with title and author in black on green paper label on spine; 2) lettered and signed by author.

42. *Vicente Aleixandre. Destruction or Love.*

Destruction or Love | [calligraphy printed in yellow] Vicente Aleixandre | *A Selection from La destrucción* | o el amor of Vicente Aleixandre | *Translated by Stephen Kessler* | Green Horse Three

20.3 x 12.4 cm. 96 pages.

Half-tone letterpress illustration printed in black as frontispiece. Type: Baskerville and Bell. Paper: Utopian. Bound in yellow paper wrappers; title in English and Spanish printed in black and author printed in red on front cover; English-language title and author printed in black on spine; publisher printed in black on rear cover. Also appears in black cloth with author in calligraphy printed in yellow on front cover; title in English and author printed in yellow on spine.

1,000 copies printed in July 1976.

Note: Spanish text on versos facing English text on rectos. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

43. *Frank Cebulski. Mediterranean Sonnets.*

[within frame of type orns in blue] [Fournier Ornate type in red] *MEDITERRANEAN* | [Fournier Ornate type in red] *SONNETS* | *Frank Cebulski* | [within foot of frame] [Vanity Fair type in blue] *OYEZ*

15.2 x 21.6 cm. 8 pages.

Titles of poems in red. Type: Baskerville, Vanity Fair, and Fournier Ornate. Paper: Corsican. Bound in white paper wrappers, center-sewn; title and author in red and type orn in blue within frame of Oxford rules in blue on front cover.

250 copies.

44. [*Chögyam Trungpa.*] *The Sadhana of Mahamudra.*

[within frame of single rules in red, divided into three sections by double vertical rules in red] [left section: photoengraved illustration] | [middle section:] [red] The Sadhana Of Mahamudra: Which Quells The Mighty | [red] Warring Of The Three Lords Of Materialism And Brings | [red] Realization Of The Ocean Of Siddhas Of The Practice | [red] Lineage | [10 lines of text in black] | [right section: photoengraved illustration]

10.5 x 27.3 cm. 24 pages.

One photoengraved illustration in black; all illustrations by Glen Eddy. Type: Baskerville. Paper: Utopian. Book opens vertically; bound in duplex paper wrappers, red on the outside and cream on the inside, center-sewn; Tibetan characters in gold on front cover. Author, translator, and imprint and copyright statements printed on recto of rear cover.

1,000 copies.

Note: text in two columns within frame of single rules in red; columns separated by double vertical rules in red. Page [24], like the title page, has three sections.

45. *Jacob J. Weinstein. Letters from a Father.*

[half-tone letterpress illustration in black; to right of illustration is the four-line title in green] Letters | from | a | Father | *Jacob J. Weinstein* | Printed in | *San Francisco* | 1976

20.4 x 12.5 cm. 72 pages.

Type: Garamond and Bembo. Paper: Utopian. Bound in green paper wrappers; title in black within oval frame of type orns in black on front cover; title and author in black on spine.

300 copies.

Note: despite the statement on the title page, the book was printed at the Press in Berkeley.

1977

46. *Richard W. Longstreth. Julia Morgan: Architect.*

JULIA MORGAN • ARCHITECT | Richard W. Longstreth | BERKELEY ARCHITECTURAL HERITAGE ASSOCIATION • 1977

18.5 x 21.3 cm. 36 pages.

Thirty-five half-tone offset illustrations. Type: Baskerville and Bulmer. Paper: Vicksburg Vellum. Bound in tan paper wrappers; title in blue and photoengraved illustration in red on front cover; title and author in blue on spine.

2,000 copies.

Note: printed offset by Greg Robb at Saint Heironymous Press, Berkeley.

47. *Reynolds Price. Oracles.*

[Castellar type in red] ORACLES | Six Versions from the Bible | by Reynolds Price | With etchings by Jacob Roquet | [seal of Duke University] | Durham | The Friends of Duke University Library | 1977

23.1 x 14.4 cm. 40 pages.

Six tipped-in etchings by Jacob Roquet printed in black. Type: Centaur and Castellar. Paper: text printed on Wookey Hole mould-made, etchings printed on Perusia. Bound in red cloth; frame of Oxford rules and mosaic design in gold on front and rear covers; title in gold on spine.

300 numbered copies.

Note: produced by Jack Shoemaker; designed and printed by WBT; etchings printed by artist. Self-endpapers. The binding pattern is based on a thirteenth-century mosaic in the Church of S. Giovanni Battista in Florence. Signed by translator and illustrator. Fifty copies hors de commerce. Selected for the Western Books Exhibition of the Rounce & Coffin Club.

[Part two will appear in the next issue.]

Elected to Membership

The two classifications above Regular membership at \$55 per year are Patron membership at \$150 per year and Sustaining membership at \$75 per year.

New Patron Members

Paul Hinshaw	Apple Valley, MN	Jennifer Larson
Holt Library, University of the Pacific	Stockton	Thomas W. Leonhardt
Thomas J. Jeavons	Laguna Beach	Ward Ritchie

New Sustaining Members

Kenichi Arima	Tokyo, Japan	J. W. Sheffield
Michael D. Heaston	Austin, TX	Florian Shasky
David Salinas	Pacific Grove	Roger Hilleary

New Regular Members

Sandra Boland	Daly City	Jennifer Larson
Michael A. Broomfield	New York, NY	Tom Goldwasser
Siegfried G. Demke	Arcadia	Jerome R. Selmer
Thomas Rex Hardy	San Francisco	Elizabeth Lyman Potter
James Higson	Newport Beach	Jennifer Larson
Gretchen Kramer	La Mesa	Robert S. Gunderson
Dan Lewis	Redlands	Philip T. Bevis
John McBride	Berkeley	George K. Fox
David & Bernadette Packard	Menlo Park	Raymond L. Wilson
Sheri Plummer-Raphael	Fair Oaks	Michael Harrison
Barbara Scheifler	Berkeley	Jennifer Larson
George & Gloria Singer	Burlington, VT	John W. Borden
John J. Stauffer	San Francisco	Florian Shasky
Terry West	Eugene, OR	Frank A. West

The following member has transferred from Regular to Sustaining membership status (\$75):

Nancy Hoyt	Scottsdale, AZ
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The following members have transferred from Regular to Patron membership status (\$150):

Harry R. Goff	Palo Alto
Drs. John & Catherine Phelan	Westlake Village

Contributors to this Issue

Dr. Joseph R. McElrath, Jr., is a Professor of English at the Florida State University at Tallahassee. He is the managing editor of *Frank Norris Studies*. Member Sal Noto has collected and written about Frank Norris and other California authors over the past thirty years.

Glenn E. Humphreys and Martha E. Whittaker are graduate students at the School of Library and Information Studies of the University of California, Berkeley.

The Fall Publication

The Publications Committee of the Book Club is pleased to announce that its fall publication will be a leaf book. The Club possesses an imperfect copy of the Rheims New Testament (the first English translation of the Douai version) printed by John Fogy in 1582. Designed and printed by W. Thomas Taylor of Austin, Texas, the leaf book will include an informative introduction by Decherd Turner, the recently retired director of the Humanities Research Center at the University of Texas. Because the number of good leaves available is limited, the Club will publish an edition of only 385 copies rather than our usual edition of 450. Therefore, when you receive the prospectus for this important Biblical leaf book late this summer, please order quickly, as we anticipate copies will not last.

Serendipity

The current exhibit in the Club rooms displays thirty-six hand bookbindings by the late Leah Wollenberg, a past president of the Book Club and a noted San Francisco bookbinder for nearly 60 years. Mrs. Wollenberg started binding in 1932 when she took a class with Octavia Holden. Shortly thereafter she started to study with Belle McMurtry Young. After a hiatus of about ten years, when she did volunteer work during World War II, she resumed her studies, but this time with Herbert and Peter Fahey. The bindings on display include a few from the late thirties, forties, and fifties, but the majority were done over the last thirty years. The comparison of early work with later work is not so much to show a development in technique, since the early works are technically the equal of the later works, but to show the development in design, from the traditional method that simply decorates the cover, to the advanced French method of adapting the design to the contents of the book.

DUNCAN H. OLMSTED

We have recently been informed that Clare Leighton died at her home in Woodbury, Connecticut, on November 3, 1989. Clare was a close friend and model for Eric Gill, while working as a free-lance wood engraver in England during the 1930s. She was responsible for producing many great books in England with her incomparable wood engravings. Members will remember that in 1976 she wrote and illustrated *Growing New Roots* for the Book Club with fifteen wood engravings.

The Library of Congress has recently sent us an invitation to join with them in the celebration of the 100th anniversary of Lessing J. Rosenwald's birth with a brand new book they have published. Their invitation reads, "to help the Library create a truly contemporary volume . . . 300 deluxe copies are being offered by subscription . . . and it is titled *Vision of a Collection*." The elegant edition is being printed by our own W. Thomas Taylor, with 48 color plates from the choice books, manuscripts, bookbindings, etc. from this collection. Each copy will be bound in specially designed paste-paper overboards, with a morocco leather spine. The LOC states that "all of the proceeds from the sale of these special copies will be used to underwrite the production of the entire edition."

Library Notes

In this, our third feature on the Club's library, it may be of interest to know something of the development of our holdings. Many attempts were made to organize a library after the receipt of the great anonymous gift in 1958, but it was not until 1963 that Joseph Branston, the Club's president, charged the librarian with formulating a *raison d'être* for a new library. A library committee's unanimous decision resulted in a working title which eventually became permanent—a collection of "Printing and Publishing"—the very purpose of the Club.

A want list was published in the *Quarterly*. Among the items listed were two books. The first was *Taos*, as printed by the Grabhorns and Ansel Adams. This was a very ambitious "want"—with only 108 copies printed, the committee was aiming high. It took five years before a copy was located and purchased for \$200. Less than five years later, a copy sold for \$14,000.

The second book was not that ambitious because it was virtually unknown. While on a trip to London in 1970, the librarian found two copies selling at \$90 each. One he purchased for himself. This now notable book was *Antiquities of Westminster*, written and compiled by J. T. Smith and printed for him by Thomas Bensley in 1807. This remarkable work contains every then known method of reproduction—drawings, both line and aqua-

tint; stipple; and even hand-coloring. In addition, this edition is one of only 300 copies which contains the first lithograph printed for a book in England. The Club has just received a copy of a bookdealer's catalogue in which an almost duplicate of our copy is listed at \$1,350. We would like to think that our mentions of these two unusual books had some influence on booksellers. A complete report of this work, as well as *Taos*, was made in an early *Quarterly*.

We should further add, with pride, that these two purchases were made without the help of the great *Mind of Man* exhibition catalogue, London (1963). It is understandable that *Taos* would not be listed as a unique production since the King's Library, the prime exhibitor of the modern books, owns a very poor representation of Western American printing. But, for reasons better known to the selectors and the editors of that great exhibition, *Antiquities of Westminster* was not mentioned!

This is the story of only two fortunate purchases. There are many more, and a few will be mentioned in our next "Library Notes." To further our commitment to "Printing and Publishing," in 1963 the Club began to purchase, or induce gifts of "firsts" in all aspects of letterpress printing, publishing, and lithography. We will also discuss these in our continuing series of "Library Notes."

ALBERT SPERISEN

Gifts & Acquisitions

When Helen Gentry was in San Francisco in the 1930s she created what was thought to be a unique casing for books for children that was quick and inexpensive. Thick, sturdy printed boards were cut to the appropriate size and simply stuck on the front and back of the book—effective and durable. She took her clever casing technique with her to New York where she began working for Viking's Holiday House. For many years and even up to the present she has been credited as the originator of this technique. In fairness to Helen, she never claimed this concept as her own in bookmaking.

Ruth Teiser, however, in researching Pacific Coast printing, discovered an early San Francisco imprint using much the same technique. This was a 1904 Paul Elder publication entitled *Fairy Tales Up-To-Date*. It is cased curiously in two stereotype matrices mounted on boards with a red cloth spine. It is the earliest version we know of Helen Gentry's cases. Ruth presented her copy to Honorary member Albert Sperisen, and now he has presented it to the Club library. Our thanks to Ruth and Albert for their detective work, and our thanks to Albert for presenting this interesting book to the Club's collection of early San Francisco printing.

D. S. COREY

The Club has received two extraordinary books presented in memory of

Leah Wollenberg. One, *Walls*, was presented by the Hand Bookbinders of California, an incredible tour de force on the part of the artist-printer Tom Killion. For this book he created over twenty color engravings and as many single color drawings and engravings—virtually every page in this folio has a drawing or an engraving. It is nicely bound with a quarter leather spine stamped in gold with linen over boards. Our copy is number 70 of 100 copies and is signed by the artist-printer. This is a most welcome addition to our fine collection of California printing, and it will be shelved with that collection.

The second book given in Leah's memory is from Duncan Olmsted, a long-time intimate friend of the Wollenbergs. Duncan has chosen as a gift a copy of the Allen Press 1982 edition of Dicken's *Pictures from Italy*. It is one of 140 copies, and it is bound in hand-block Canestrelli Fortuny fabric made in Venice. The paper is handmade and especially made for the Press in France. This too will be shelved with our collection of fine printing. Our sincere thanks to the Hand Bookbinders and to our own Duncan Olmsted.

A.S.

From Board member and Library Associate Karl Vollmayer, the Club now owns a companion volume to the Limited Editions Club's *The First Twelve Books*, as printed for the LEC by Updike at his Merrymount Press, 1929. This volume is *A Brief History of the Limited Editions Group of San Francisco*, printed in 1958 in the same format, and we have housed both in a decorated slip case. The companion was written by Charles W. Collier, beginning with the birth of the Group in 1929 and tracing their subsequent monthly meetings. It is illustrated with photographs of most of the members: Charles McIntyre, Harry W. Forte, George Dawson, Joseph FauntLeRoy, Thomas Cordis, and Lawton Kennedy, and there is an added pull-out of later members, including Cecil and James Johnson, Haywood Hunt, Tommy Tommasini, Herbert Fahey, Rene Leach, Lee Stopple, and William Portman. At the time, all of them were members of either the Roxburghe Club of San Francisco or the Book Club. This unusual group of printers and collectors was duplicated in various parts of the country, stimulated and promoted by George Macy. All met each month to discuss the issue of a new LEC book and to pass their comments on to Macy. There is no printer noted in this unusual item, but it is well printed and all of the illustrations are produced by offset lithography in addition to the end papers showing various LEC announcements produced by Macy and a few of the group's announcements. Our copy has a curious *Supplementary Letter on the Quintessence of Tipo-ism*—obviously a swan song of the local group. This broadside is not dated. Our thanks to Karl for finding this curious and interesting San Francisco item on the printers and members we once knew.

The Book Club of California : Membership Application

Name

Address

Occupation

Business address

Telephone [incl. area code]

Principal areas of interest in the book collecting field, including membership in related organizations:

Sponsor's Name

Sponsor's address & telephone

Sponsor's signature

[Your sponsor, a member of The Book Club of California, must send the Club a letter supporting your application for membership. If you are not acquainted with a member to serve as your sponsor, please contact The Club's Membership Secretary for a referral.]

I am in sympathy with the aims & activities of the Club and wish to have my name proposed for:

- | | | |
|--------------------------|------------------------------|-----------------|
| <input type="checkbox"/> | <i>Regular Membership</i> | <i>\$55.00</i> |
| <input type="checkbox"/> | <i>Sustaining Membership</i> | <i>\$75.00</i> |
| <input type="checkbox"/> | <i>Patron Membership</i> | <i>\$150.00</i> |

Signature

[The Book Club of California is a nonprofit organization.]

312 Sutter Street Room 510 San Francisco, California 94108

